

## **SASSOON AND OWEN'S DEPRESSIVE AND MELANCHOLIC TONE OF LOSS**

**HOSSEIN OMIDI**

Research Scholar, Department of English, Faculty of Arts, Banaras Hindu University, Varanasi, Uttar Pradesh, India

### **ABSTRACT**

Indeed, many poets have written about wars of which they have had no direct experience. However, the poet fighters Siegfried Loraine Sassoon (1886-1967) and Wilfred Edward Salter Owen (1893-1918) have the firsthand experience and actual knowledge of what war can do, both to the body and to the psyche. During and even before The First World War, both of them, lost friends and their family members, faith in God, and finally their existence. They were homesick and depressed for being away from the family and friends and even their homeland. Sassoon's brother was killed in the action in The Great War and he lost a very close friend as well. It was not that different for Owen as he also lost some friends as well in the battle field. However, it is obvious that the concept of loss and its depressive and melancholic tone play a major role in their poetry. Indeed, it cannot be denied that the melancholic tone, physical and mental loss such as loss of (a) friends(s), health and youth, loss of faith and trust, loss of moral identity which are all either associated with melancholia or are its symptoms, have a noticeable frequency in Owen and Sassoon's poems. In this essay, the above mentioned motifs which are prerequisites of mourning and melancholia are discussed briefly. In consequence, loss, both physical and mental, is another issue in Sassoon and Owen's war poetry.

**KEYWORDS:** First World War, Freud, Loss, Moral Identity, Melancholic Tone, Owen, Physical and Mental Loss, Poetry, Sassoon, Thanatos

### **INTRODUCTION**

Facing a huge pressure of witnessing the human losses, fatalities, great pains and sufferings of soldiers in battle zone, both Owen and Sassoon were horrendously wounded. Indeed "the understanding of man's psyche must be based on the analysis of man's needs stemming from the conditions of his existence and the most powerful psychic forces motivating man's behaviour stem from the conditions of his existence, the human situation" (Fromm 34). In his paper "The Uncanny Concept: Wilfred Owen the Traumatized and Siegfried Sassoon the Shell-Shocked" Omidi astutely states that the influence of war on the "human psyche is unavoidable and this human psyche\_ the outcome of the peculiarities of human existence\_ manifests itself in human behavior" (195). Once more, in another article "Autogenesis, The Nostalgic Nature and Sorrowful Attitude in Owen and Sassoon's Verses", describing the situation, Omidi shrewdly contends that "what was going on in Europe between 1914 and 1918 was not just a story, it was among the darkest phases of the human history which cannot be forgotten" (35). In this regard, Freud righteously observes that what WWI did was to destroy:

Our pride in the achievements of our civilization, our admiration for many philosophers and artists and our hopes of a final triumph over the differences between nations and races. It tarnished the lofty impartiality of our science, it revealed our instincts in all their nakedness and let loose the evil spirits within us which we thought had been tamed forever by centuries of continuous education by the noblest minds. (306)

Connecting it to Wilfred Owen and Siegfried Sassoon, as representatives of the so-called lost generation and as a result of their terrible trench experiences; and in connection with their life and poetry, it cannot be denied that the melancholic tone, physical and mental loss such as loss of (a) friends(s), health and youth, loss of faith and trust, loss of moral identity which are all either associated with melancholia or are its symptoms, have a noticeable frequency in their poems. In this essay, the above mentioned motifs which are prerequisites of mourning and melancholia are discussed briefly. In this context, Omid sagaciously perceives that:

They wrote predominantly in response to painful personal experiences that affected both their imagination and poetic technique. Soldier poets' such as Sassoon and Owen put their appalling trench experiences into poetry. They served as representatives of what could happen to all soldiers on daily basis through adding a strong influential voice to the public discourse. (World 120)

## DISCUSSIONS

Jahan Ramezani is among the scholars who have mentioned Sassoon and Owen's depressive, melancholic attitude, and their poems tone of loss. For instance, *Oedipus Rex*, a play written by Sophocles, "loses his sense of mastery, his kingdom, even his eyes, when he discovers he's been acting out a fate over which he had no control" (Thurchwell 89). Mourning [Trauer] and melancholia [Melancholie] were the two conjointly special reactions to loss distinguished by Freud in his article "Mourning and Melancholy" (1917). In his valuable book *The Freud Reader* (1995), Peter Gay perceptively observes that:

As early as the mid-1890s, Freud had noted the self-reproaches many feel upon the death of loved ones. Such reproaches, he thought, might eventuate in hysteria, obsessions-or depressions, which he called, then and later, by the resonant, tradition-laden term "melancholia". Once he had discovered the mental agency that he called, at this time, the ego ideal-that strict, highly self-critical internal guardian-he could return to methods the mind devises for self-punishment. (584)

The significance of the identification of a portion of the ego with an exterior entity, regarding the concepts of melancholia and mourning is exhaustively deliberated in Freud's above mentioned article. Nevertheless, in his other work "The Ego and the Id", Freud indorsed a deeper meaning and more important role to the notions of melancholia and mourning. He writes that identification is functioning as quick as "the individual's primitive oral phase" (19: 29) and this identification is a portion of the ego with the mother and father "which in later phases of the child's life leads to the formation of the superego" (31). In point of fact, both of the identification and the superego are indispensable to the concept of Thanatos and its demonstrations. However, it was impossible for him to describe mourning and melancholia without describing these notions. Commenting on melancholia (depression), Dino, Felluga in his work "Terms Used by Psychoanalysis" (2011), minutely observes that:

Sigmund Freud "read melancholia as an example of how the super-ego could go overboard and cause harm to the individual subject; the melancholic's", using Freud's terminology, he adds that "super-ego becomes over-severe, abuses the poor ego, humiliates it and ill-treats it, threatens it with the direst punishments". (<http://www.purdue.edu/guidetotheory/psychoanalysis/psychterms.html>)

Freud talks over the methods people use to respond to the demise of their loved one as "mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's

country, liberty, an ideal, and so on" (14: 251–2). In fact, a severe epoch of pain, suffering and despair can be a part of ordinary phase of mourning. But, mourning will be cured with the passage of time. On the word of Pamela Thurchwell, "melancholia is the pathological version of mourning" (89). However, "a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment" (14: 252) are regarded by him as some features of melancholia. According to Sigmund Freud, "loss of the object, ambivalence and regression of libido into the ego" are some prerequisites of melancholia (258). Once more, since "Trauer" and "Melancholie" bring to mind a range of characteristics more willingly than one line of features, tracing all of the aforesaid indications is not easy in Siegfried and Wilfred's war poems. In mourning and melancholia, Thanatos settles in the super-ego while moving to the ego. On that account, as the super-ego is known as super-moral, the existing odium can be vindicated on behalf of the immortality of the ego. In addition, now as the object-loss has converted to ego-loss, the ego faces lack of unconscious which lead to depression or lack of self-esteem. Actually, a lacking component of unconsciousness in mourning differentiates melancholia from mourning. Concerning melancholia, the individual is not aware what he/she has missing and in case he/she is aware, he/she is not aware what he/she is missing in them. Furthermore, when someone dies we use the term mourning but when someone is, one way or another, out of reach of the subject we use the term melancholia, however, in this case the amour or amity and the attachment is not entirely traumatised, which it means that the subject, as an object choice, has not dismissed her/him. Pointing out the difference between mourning and melancholia Peter Gay states that:

In mourning we found that the inhibition and loss of interest are fully accounted for by the work of mourning in which the ego is absorbed. In melancholia, the unknown loss will result in a similar internal work and will therefore be responsible for the melancholic inhibition. The difference is that the inhibition of the melancholic seems puzzling to us because we cannot see what it is that is absorbing him so entirely. The melancholic displays something else besides which is lacking in mourning—an extraordinary diminution in his self-regard, an impoverishment of his ego on a grand scale. (584)

As a matter of truth, in mourning, aching merges with amour and hatred. In this regard, the father of modern psychology asserts that:

Countless separate struggles are carried on over the object, in which hate and love contend with each other; the one seeks to detach the libido from the object, the other to maintain this position of the libido against the assault. (14: 256-57)

Moreover, the loss of self-confidence can be inimitable to melancholia which as a result of the immersion of the super ego ends to the initiation of a remorseful and guilty ego. Regardless of what one might think at the beginning, attributable to the super-ego's intermediation, a kind of propensity to committing suicide in depression (melancholia), can be seen. The best example is Siegfried's verse "Suicide in the trenches", in which we find that a young, once happy, boy who kills himself in the trenches. The following lines depict his happy short life and his sad and sudden suicide as a result of loss of self-confidence and loss of optimism:

"I knew a simple soldier boy  
Who grinned at life in empty joy,  
Slept soundly through the lonesome dark,

And whistled early with the lark.  
 In winter trenches, cowed and glum,  
 With crumps and lice and lack of rum,  
 He put a bullet through his brain.  
 No one spoke of him again". (War Poems 119)

To tell the truth, nothing forced him to enrol, as a soldier, in the British Forces except his playful and adventurous nature. Due to a lot of miseries and sufferings in the trenches which cause loss of self-confidence in him, the young boy forgets all the pleasures of life and commits suicide. Indeed, "he loved life and its pleasures but abruptly hated it and its pains so that he ended his life through putting a bullet in the head. However, the same lad shortly was hating death and its pains, but through his actual "suicide" he proves his love to death" (Dualistic148). He made a unique decision as he freed himself from the horrific trench life as he lost hope to survive the hardships of war and by doing so he lost his life, health and youth, faith and trust in himself and even God, and lost his moral identity as a strong hopeful young man. Being in a sheer despair, he could not make a sound. Indeed, this situation directed him to suicide. Actually, the young man is presented as a simple and not so sophisticated one, which enables him to be brave enough to commit suicide and his case is presented as expelled from any kind of gratitude. As a matter of fact, no one will talk about that suicide action, or about his name as someone who existed. For Suicide is Taboo, even nowadays, considered as shameful action which shows your loss of self-confidence, moral identity as a human being who should suffer and be patient, and eventually loss of faith in God. However, Suicide was the only way, to refuse that destiny and fate, and the most shameful slavery to be enrolled against his will. Even the soldiers who were witnessing that "Suicide" did not dare to speak about him. He ended his life enthusiastically, influenced by an extremity of despair and the heavy losses he had mentally and physically. Nevertheless, "one accepts death to come as a deliver and relief, as a saviour, but that one, coming from the gun bullets, from shell-blasts and rockets, as the suicide fellow accepts also death as a deliver, but acts it himself, deliberately as his own quick radical choice"(148).

Stressing on the pains, sufferings and frustration following all kinds of losses humanity can have in war, both Sassoon and Owen attempted to create an everlasting war-phobia as they utilised their powerful sense of exasperation to be able to make a sense of sympathy for the combatants in the trenches. They tried to portrait the battle zone, as much as possible naturalistically in the audience's mind to highlight more distressingly the huge misery which starts what Wilfred called "the pity of war" (Breen 81). An eminent noble laureate Patrick Modiano states that "What makes the loss even more sensitive, are the language codes between him and us, that suddenly become useless and empty" (<http://www.wordsandquotes.com/authors/patrick-modiano/quotes/30>). In consequence, Loss, both Physical and Mental, is another issue in Sassoon and Owen's war poetry. During and even before The First World War, both of them, lost friends and their family members, faith in God, and finally their existence. They were homesick and depressed for being away from the family and friends and even their homeland. Sassoon's brother was killed in the action in The Great War and he lost a very close friend as well. It was not that different for Owen as he also lost some friends as well in the battle field. What M.H. Abrams remarks in this context is undoubtedly true that:

The First World War...started on a largely innocent world, a world still associated warfare with glorious cavalry and chivalric charges and noble pursuit of heroic ideals. People were not prepared for such a huge earthquake. They were

entirely unprepared for the shocks and revulsions of modern trench warfare, and the Great War wiped out practically a whole generation of young soldiers and civilians in the fronts and in cities. The Great War was so great that it shattered and traumatized so many illusions and ideals. (1826)

However, Sassoon and Owen were facing the horror and agony of war and the dangers of being killed on daily battles which forced them to feel the inevitable nature of death. Therefore, they were always mournfully depressed and in a melancholic state which directed them to the melancholic tone of loss and death anxiety in their poetry and life. However, it is obvious that the concept of loss and its melancholic tone play a major role in their poetry. Regarding Sassoon, poems such as "Does it Matter?", "Suicide in the Trenches", "Testament", "Counter-Attack", "Repression of War Experience", "In the Pink", "Christ and the Soldier", "They", and "Devotion to Duty" are replete with loss and its melancholic tone. In the verse "Does it Matter?", Sassoon presents the mute, disparaged, silenced by the rage of war, physically and mentally tormented, humiliated soldiers who lost their organs such as legs and eyes, and their dreams. Although, they survived the war but lost everything that gives them peace, tranquillity and even a normal life. The big irony in the poem is that whatever serious and damaging might be their losses, it is not the purpose to be talked about or to insist upon, and they should never complain or even mention it. The poem starts with an extremely satiric question that shows the cruelty of the conditions of a young combatant who has lost his both legs which give him self-confidence. The second line is a big hammer on the dignity of the soldier who now must beg the kindness and sympathy of the people, because: "people will always be kind", he should not be concerned with his batch mates who "come in after hunting", to have fun with their mistresses back home. The domination of the tone of melancholia in the poem is intensified in the second stanza which once more begins with noting a big loss and another serious sarcastic question: "Does it matter?-losing you sight?". As a matter of fact, the loss of the eye is even bigger than the loss of the leg. Alongside whatever deficiencies the loss of leg brings to us, the loss of the "sight" denotes the bigger loss of direction, light, perception and even spirituality. The bitterly satiric language of the verse in the next line is obvious as "There's such splendid work for the blind; /And people will always be kind" (War Poets 91). Connotatively to be blind means not to be able to find the truth, a proper perception in life, to lose your way as a human being and to end to nowhere in your life which shows the heaviness of the loss and its serious consequences. Again the melancholic tone, due to the big loss, is prevailing the scene. The blind soldier's "sitting in the terrace and remembering" leads to wandering, fear of darkness, and searching for light which ends to a bigger loss i.e. loss of moral identity.

Do they matter-those dreams in the pit?

You can drink and forget and be glad,

And people won't say that you're mad;

For they know that you've fought for your country,

And no one will worry a bit". (War Poems 91)

As a matter of truth, the real loss which gives the poem a melancholic tone and puts an end to any comment or pity is the fact that people accept your own fatality easily; as the country relied on you as it had relied on a whole generation of innocent lads who had to kill or to be killed. It is enough that they have to face you as a handicapped, reminding them that you were injured for the sake of their safety and security. They will allow you to drink with them so that you can forget and sing with them, while you suffer all kinds of losses and traumas which make you crazy at times.

The line “You can drink and forget and be glad” imposes that you are alone and will always be alone until you die unnoticed. This big loss is the silent physical torture; the most unbearable ambivalence which is condemned to silence and is the worst inner torture. The mourning and melancholic tone due to loss of moral identity is generated from the fact that the politicians and religious leaders decide upon your life or death. The innocent lads who died by millions were more simple, they were immediately available under orders. Indeed, only their families are allowed to cry and their duty is to remember, while the one who is still alive has no more dreams to fertilize.

Owen's poems like “Strange meeting”, “Disabled”, “Anthem for doomed youth”, “The unreturning”, “Impressionist”, “Spring Offensive”, “The Sentry”, “Dulce et Decorum Est”, “Mental Cases”, “Exposure”, and “Futility” are full of loss and its melancholic tone. Regarding Wilfred, his poem “Strange Meeting” is just one example in which we learn that in the middle of trenches and tunnels, eternal humanity is triumphant upon the foolishness and illogicality of the war that creates opponents and deceive them to forget equality, justice and brotherhood. In this verse the depressive melancholic tone is dominating through emphasising physical and mental loss, moral identity loss, loss of hope, loss of faith to God and divinity is mixed with mental trauma, anguish, doubts, and desperateness and somehow a great prospect for an unfathomable developing of consciousness:

'Strange, friend,' I said, 'Here is no cause to mourn. "None," said the other, 'Save the undone years, The hopelessness. Whatever hope is yours, Was my life also; I went hunting wild After the wildest beauty in the world, Which lies not calm in eyes, or braided hair, But mocks the steady running of the hour, And if it grieves, grieves richlier than here. For by my glee might many men have laughed, And of my weeping something has been left, Which must die now. I mean the truth untold, The pity of war, the pity war distilled. Now men will go content with what we spoiled. Or, discontent, boil bloody, and be spilled. They will be swift with swiftness of the tigress, None will break ranks, though nations trek from progress.

I am the enemy you killed, my friend. I knew you in this dark; for so you frowned Yesterday through me as you jabbed and killed. I parried; but my hands were loath and cold. Let us sleep now (Breen 65-6)

The above mentioned kinds of loss plus loss of hope and sense of judgment show itself in the paradoxical enmity-friendship human relationship, which in fact is all illusory to the soul of the one who suddenly sees the naked hell of ignorance and its falsehood. According to Omid in his article “The Dualistic Outlook in Sassoon's ‘Suicide in the Trenches’ and Owen's ‘Strange Meeting’”:

The yesterday enemies, encounter face to face and stare at each other without fear and enmity... the old enmity and hatred turns to love, affection and a friendly conversation in which they explain elegantly what wounds can make to the body and the psyche...Indeed the ending words, “Let us sleep now”, are the most beautiful compassionate words of wisdom pronounced with calm and quiet vibe. By these words, he absolves any one and anything. He reaches the soul level, where all terrestrial non sense occurs. Equally, the idea that everything born from the absurdity of war is from terrestrial fights and abuses is so beautifully expressed in this only one sentence.(150)

As a matter of fact, almost all kinds of losses can be traced in Owen's famous poem, “Disabled” with its heavy melancholic tone. The young wheel-chaired man is helpless and is lamenting on his own crippled lot. Losing all happy days in one single moment with a single loss of the body reminded him to the bigger loss which is the loss of the soul as well as mental stability. The melancholic tone is controlling the whole poem since all the agony is due to his primary

physical loss, "He sat in a wheeled chair legless, sewn short at elbow", which followed by loss of friends. As obvious in Sassoon's poem "Does it matter", the persona here has become only a full observer. Dressed as a mourner in his own funeral, for him even life is colourless as we see in this line: "Waiting for dark and shivered in his ghastly suit of grey". In fact, the disabled listens every sound during his long hours of immobility, stocked in his wheelchair, having nothing else to do than observing, listening, feeling, in his mind which slides away in remembering how his previous happy life was before the big loss: "...Voices of play and pleasure after day...voices of boys rang saddening like hymn". (Breen 51-52). However, the poet also focuses on the loss of the beauty, gay time, youth and even health and their transience overtly in the following lines:

The town used to swing so gay  
 When glow-lamps budded in the light blue trees,  
 And girls glanced lovelier as the air grew dim,-  
 In the old times, before he threw away his knees,(Breen 52)

Doing so he reveals that all these happy moments can fade away in a single moment with a single loss of the body or even soul of a human being in war. The young beautiful nineteen years old boy was so charming and desired before being disabled that a pianist was crazy about his pretty face and body and always was willing to make a portrait of him.

There was an artist silly for his face,  
 For it was younger than his youth, last year.  
 Now, he is old; his back will never brace;  
 He's lost his colour very far from here,  
 Poured it down shell-holes till the veins ran dry,  
 And half his lifetime lapsed in the hot race  
 And leap of purple spurted from his thigh.

His face was "younger than his youth" only a year ago, and some people had told him that "he'd look a god in kilts", but it is no more bright and young for after being disabled he lost his prettiness and looked old and even ugly. He was strong, cheerful brave young man who quickly conscribed in the army "with drums and cheers". However, stressing out the loss, both physical and mental, of his youth, happiness, and his physical and mental health, Owen astutely observes in the following lines that:

Now, he will spend a few sick years in institutes,  
 And do what things the rules consider wise,  
 And take whatever pity they may dole. (Breen 52)

However, this verse deals with a situation where a human being is silently mourning his varieties of losses including mental and physical losses, loss of (a) Friends(s), health and youth, dreams, self-esteem, honour, wholeness, faith and trust, as well as moral identity which make him everything but a happy young man. Indeed, many ideals and illusions

were completely crushed and lost by the war and it is obvious that the concept of loss and its melancholic tone play a major role in Sassoon and Owen poetry. Actually, what was described in Freud's writing is echoed in both Sassoon and Owen's verses as well, for they were witnessing the shatter of the human civilization and the destruction of all kinds of beauties in Europe and even the whole world. The pity is there that they were participating in this barbaric atrocities and were a part of it. In this context, Omid writes that:

However, they were facing the horror and agony of war and the dangers of being killed on daily bases which forced them to feel the inevitable nature of death. Therefore, they were always mournfully depressed and in a melancholic state which directed them to transience and death anxiety in their poetry and life...Life in the frontlines made them believe strongly that all the beauties of the world including youth are transitory for they all face death and decay in the war. In fact, an unavoidable death is anticipating any entity of love. Thus, the world imagery is permanent and static in their mind so that it makes them impatient and nervous, bordered by relentless uncertainties about the ones they will certainly lose one by one, henceforth, the intertwining of transience, death, and anxiety in their poetry. (Fear of death 5)

## CONCLUSIONS

On the word of Hossein Omid in his article "World War One and Homoeroticism, Wilfred, Siegfried, and the Merger of Sadism and Masochism": "being involved directly in the horrors and pains caused by The Great War and observed and absorbed the violence of the frontlines and the human cost of war, both Wilfred and Siegfried were able to report repetitively the fears and agonies of The First World War"(130). There is no doubt that the World War One had a huge influence on the human psyche. From the other hand, this human psyche which is the outcome of the uniqueness of mankind's existence shows itself in his/her manners. Incontestably, the large-scale devastation of human lives and property in the wake of the First World War is part of history and the writers have responded to that especial occasion in accordance with their training and accomplishments. What was going on in Europe between 1914 and 1918 was not just a story, it was among the darkest phases of the human history which cannot be forgotten. Indeed, many poets have written about wars of which they have had no direct experience. However, the poet fighters Sassoon and Owen have the firsthand experience and actual knowledge of what war can do, both to the body and to the psyche. During and even before The First World War, both of them, lost friends and their family members, faith in God, and finally their existence. They were homesick and depressed for being away from the family and friends and even their homeland. Sassoon's brother was killed in the action in The Great War and he lost a very close friend as well. It was not that different for Owen as he also lost some friends as well in the battle field. However, it is obvious that the concept of loss and its melancholic tone play a major role in their poetry. Indeed, it cannot be denied that the melancholic tone, physical and mental loss such as loss of (a) friends(s), health and youth, loss of faith and trust, loss of moral identity which are all either associated with melancholia or are its symptoms, have a noticeable frequency in Owen and Sassoon's poems. In this essay, the above mentioned motifs which are prerequisites of mourning and melancholia are discussed briefly. In consequence, Loss, both Physical and Mental, is another issue in Sassoon and Owen's war poetry. Nevertheless, poems such as "Disabled" and "strange Meeting" by Wilfred Owen and "Does it Matter" and "Suicide in the trenches" by Siegfried Sassoon were examined in this paper to illustrate my argument regarding the above mentioned poets. According to Omid, "analysing the account of the twentieth century after the Great War, definitely, confirms" both the above mentioned war poets' prophecy as well as their "comprehension of life reflected" in their poetry "that pain and suffering simply brings about more suffering. And repetition of the history and the past, in general, is humanity's irresistible destiny; no one can escape it, we are all doomed



to repeat the past" (Fear of Death 9).

## REFERENCES

1. Abrams, M. H. *The Norton Anthology of English Literature*, Vol-II, Sixth Edition, New York and London, W. W. Norton & Company Inc.1993.Print.
2. Breen, Jennifer. *An Introduction. Wilfred Owen: Selected Poetry and Prose*. London: Routledge, 1988. Print.
3. Felluga, Dino. "Terms Used by Psychoanalysis". Introductory Guide to Critical Theory. Last Update: Jan. 31, 2011. Purdue U. Accessed: 06/04/2015  
<<http://www.purdue.edu/guidetotheory/psychoanalysis/psychterms.html> >
4. Freud, Sigmund. "Beyond the Pleasure Principle" (1920). Vol. 18 of *The Standard Edition of the Complete Psychologic Works of Sigmund Freud*. Trans. James Starchy. Toronto: Clarke, Irwin and Co. LTD., 1964.Print.
5. "Mourning and Melancholia" (1917 [1915]). Vol. 14 of *The Standard Edition of the Complete Psychologic Works of Sigmund Freud*. Trans. James Starchy. Toronto: Clarke, Irwin and Co. LTD., 1964. Print.
6. "The Ego and the Id" (1923). Vol. 19 of *The Standard Edition of the Complete Psychologic Works of Sigmund Freud*. Trans. James Starchy. Toronto: Clarke, Irwin and Co. LTD., 1964. Print.
7. Fromm, Eric. *The Sane Society*. New York: Fawcett Premier, 1955.Print.
8. Gay, Peter. Edit. *The Freud Reader*. W. W. Norton & Company, 1995. Print.
9. <http://www.wordsandquotes.com/authors/patrick-modiano/quotes/30>.Accessed: 18/01/2015
10. Omid, Hossein."The Uncanny Concept: Wilfred Owen the Traumatized and Siegfried Sassoon the Shell Shocked". International Research Journal of Management Science and Technology (IRJMST) Vol. 6, Issue 1 [Year 2015]. Pp.194-201.
11. "The Dualistic Outlook in Sassoon's 'Suicide in the Trenches' and Owen's 'Strange Meeting'". International Research Journal of Management Sociology & Humanity (IRJMSSH) Vol. 6, Issue 2 [Year 2015]. Pp.145-152.
12. "Autogenesis, The Nostalgic Nature and Sorrowful Attitude in Owen and Sassoon's Verses". BEST: International Journal of Management, Information Technology and Engineering (BEST: IJMITE) Vol. 3, Issue 5, May 2015, 35-40 © BEST Journals.
13. "World War One and Homoeroticism, Wilfred, Siegfried, and the Merger of Sadism and Masochism". IMPACT: International Journal of Research in Humanities, Arts and Literature (IMPACT: IJRHAL) Vol. 3, Issue 5, May 2015, 119-132© Impact Journals.
14. "Fear of death, Transience, and Ephemerality in Owen and Sassoon's Verses". International Research Journal of Management Sociology & Humanity (IRJMSSH) Vol. 6, Issue 3, [Year 2015].Pp.213-222.
15. Sassoon, Siegfried. *The War Poems of Siegfried Sassoon*. Published by Faber & Faber, 1983.Print.
16. Thurchwell, Pamela. *Sigmund Freud*. Second Edition Routledge. 2009. Print.

